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terminate. The super-sensible reason which is at the basis of moral choice tells us definitely what we ought to do (in Kant's opinion): the impulse stirring in the artist does not, and cannot, tell him definitely what to do: it can only make him feel that, when he has satisfied it, he will find that he has harmonized sense and understanding in a way deeper than can depend on any concept of the understanding.

The beautiful, therefore is, something *which pleases without a concept*, which gives the sense of harmony, of 'finality,' *apart from an end*, not because it is below the concepts of the understanding, but because it is above them: it harmonizes them with sense, because it is an expression of the deeper unity from which they both spring. Thus every realization of the beautiful goes beyond sense, "looks out toward" the super-sensible: at least it does so the moment we begin to consider it critically. Herein lies its point of union with the sublime, and Mr. Meredith brings this out in a very instructive essay. But this review is already long, and I have only space to raise one more point. Art, we know, is above the concepts of the understanding, but what is its relation to the transcendent concept? Is the *only* essential difference in that respect between art and morality this, that for art the transcendent concept is indeterminate, while for morality it is determinate? So that morality is nearer, as it were, to a comprehension of what it is doing? Or has art also a compensating advantage on its side, namely, in a deeper accord between sense and understanding than is possible to morality, and the value of which could not be exhausted by *any* concept, even one that was transcendent?

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London.

THE PHILOSOPHICAL WORKS OF DESCARTES RENDERED INTO ENGLISH. By Elizabeth S. Haldane, LL.D., and G. R. T. Ross, M.A., D. Phil. In Two Volumes, Volume I. Cambridge University Press, 1911. Pp. vii, 452.

"The aim of this edition," say the translators (p. v), "is to present to English readers all the philosophical works of Descartes which were originally intended for publication." And (p. vi): "The works translated here are the 'Rules,' the 'Method,' the 'Meditations,' with the 'Objections and Re-

plies,' part of the 'Principles,' the 'Search After Truth,' the 'Passions,' and the 'Notes.' " A merit is the translation of the "Rules" and "Search"; but the translation is not good; words and often whole sentences are wrongly rendered.

A curious point is that, since, as the "Rules" and "Search," in particular, show, Descartes's system was a deductive system based on mathematical principles, yet, though with the "Method" Descartes published the "Geometry," the "Dioptric" and the "Meteors" as "Essays" in the method, these Essays "have not been translated here" (p. 80). Descartes remarked of mere mathematicians and mere metaphysicians that neither class could understand his system; and very little more help in this direction has been given by Miss Haldane and Dr. Ross than it was by the late Professor Veitch.

Again, the translators correctly state (p. v) that "in the 'Passions' we find the full exposition of Descartes's theory that mental and physiological phenomena may be explained by simple mechanical processes. It was a completely new departure to state that such matters were capable of being interpreted thus, and one that has had a fundamental influence on the psychology of the present time." Yet Descartes's mechanical theory of physics, which had and has a far greater influence, is almost neglected. Its full development is contained in the "Principles," and (p. 202) "only a part of the [this] work is here translated, but the titles of the untranslated paragraphs have been given, and from these the nature of their contents can be gathered."

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THE IDEA OF A FREE CHURCH. By Henry Sturt. London: The Walter Scott Publishing Company, 1909. Pp. xiii, 309.¹

It is doubtless unfair to consider a book merely in the light of an assumption as to its psychological origin; but it is difficult to resist the impression that this book represents a mere re-action against a particular view of Christianity or a particular type of ecclesiastical doctrine and practice, represented by some

¹ The writer wishes to express his regret at the unavoidable circumstances which led to the delay in the appearance of this notice.